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PIANOS

A Great Treat.

The Superb Abbey-Grau Opera Co. Coming to St. Louis.

The World's Greatest Singers to give a Week of Grand Opera at Music Hall.

Not in years has any announcement been hailed with more unfeigned delight than that of John W. Norton, who telegraphed the first news of the engagement of the renowned Abbey and Grau Opera Co. to a week of Grand Opera at St. Louis.

Such an array of talent has never before been brought together, and lovers of opera will have a treat long to be remembered.

The members of the company are known from one end of the world to the other, and their presentation of the grand operas is a revelation to all. The expense of the company reach the enormous figure of \$55,000 a week.

The following are the principal artists:

Mme. Eames, Mme. Melba, Mlle. Calvé, Mme. Nordica, Mme. Scalchi, Miss Arnoldson, the De Reszke, La Salle, Carbone, Rinaldi, Mastobono, De Vacchetti, Ancona and Vignas, Scores of lesser lights, and a host of famous and expert young trouvères.

The repertoire includes "Faust," "Carmen," "Nozze di Figaro," "Romeo et Juliette," "Pagliacci," "Lucia di Lammermoor," "Loheengrin," "Semiramide," "Mignon" and "The Huguenot," and "Cavalleria Rusticana," which is usually sung with "Pagliacci."

The large part of the famous Metropolitan Opera House orchestra, led by Sig. Luigi Mancinelli, accompanies the principals on the present tour; and a complete performance, with a wealth of vocal,悲剧的 and orchestral ability, is promised on a scale of grandeur and magnificence never before seen.

The season will begin at Music Hall, on Monday, April 9. The management announce that the sale of season tickets will commence at Balmer & Weber's on Wednesday morning, March 21, and continue throughout the week.

On Monday morning following, April 2, the sale of single seats will be opened at the same place named above.

Mr. Galené is enthusiastic over the successful outcome of Mr. Norton's visit to Chicago.

"The thing to do now," said Mr. Galené, "is to make this splendid engagement of benefit not only to the people of St. Louis, but to the people of all neighboring towns accessible by rail. The music-loving people of Belleville, of Alton, or Kirkwood, of Ferguson, of Old Orchard, of all the towns near St. Louis on either side and to the north and south should be given opportunity for attending these performances. The Chicago, the Louisville & Evansville, the C. B. & Q., the Wabash, the Missouri Pacific, the Iron Mountain, all the roads centering in St. Louis, should arrange special 'operatic' cars to bring the people to the performances."

These special mid-night trains to the neighboring points every evening of the Abbey & Grau week, and special matinee trains as well. The people of the territory immediately surrounding St. Louis should be given every opportunity for attending the performances of these great artists. The organization, the equal of which has never before been heard in this country. With such artists as Mme. Eames, Mme. Melba, Mlle. Calvé, Miss Nordica, Mme. Scalchi, the De Reszke, La Salle, Carbone, Rinaldi, Mastobono, De Vacchetti, Ancona and Vignas and others embraced in one grand company, the week of that company's engagement in St. Louis should have made record-breakers. The management has always been prompt to afford every facility of travel to their patrons of the towns adjacent to St. Louis, and I am sure they will do all expected of them this time. In addition to this, the suburban electric lines will be specially arranged to bring the people of Cabanne and the suburbs. In this way the Abbey & Grau engagement will offer its attractions, not only to the thousands of music-lovers of St. Louis, but also to the many other thousands of the outlying towns.

The following biographical sketches will be of timely interest to our readers.

Emma Calvé.

Mlle. Calvé is French by birth, her mother being a Parisian and her father a Spaniard. She has five sisters. She began her musical career at the age of nine, much as a career until the death of her father, which occurred when she was sixteen or seventeen. Her girlhood years had been spent in a convent, where her passion for music had been fostered, and her skill was in the conventional and commonplace until she went upon the stage. Calvé's debut was at La Monnaie, in Brussels, in 1862.

Mlle. Calvé's *Carmen* and her *Soubrette*, in "Cavalleria Rusticana," have ranked among the musical successes of the season. She is a soprano of great power and she is accredited with magnificent successes in such operas as "Mignon" and others, where no violent outbursts of tempestuous passion are required. It is not surprising that Calvé nights are among the most popular of the season.

Nellie Melba.

Mlle. Melba is a native Australian. She was born in Melbourne, from which city she derives her stage name. Melba made her debut at the Théâtre de Monnaie, in Brussels. Her earliest appearance gave promise of the power which she has since shown on the operatic stage. She is a commanding, attractive-looking woman and she is the possession of a voice of singular purity and freshness. Patti in her palmy days, it is claimed by many, was not more magnificently endowed by nature. Add to this the fact that Melba is a woman of great beauty, which enables her to accomplish with facility the most difficult music. Her technique has been made the subject of elaborate comment and criticism. *Luzia*, *Gilda*, *Elsa*, *Opheila*, *Marguerite* and *Lakme* are but the names of a few of the characters in which she has appeared.

Emma Eames.

Mme. Eames is an American woman, and the wife of Mr. Julian Story, an American painter of repute; is accounted the most beautiful among Mr. Abby's stars. She is in figure a daughter of the gods, tall, slenderly made, with a smile and a grace that are peculiarly her own. In acting she is the embodiment of a true actress, where the outline of the dark and wavy hair follows the curve that Greek sculptors loved to chisel, and clear, blue eyes, fascinating with the mystery that lurks in the subtle charm of the "Mona Lisa" of Leonardo. Rarely has a singer been so well fitted for the rôle of the chosen profession while the beauty and freshness of youth still add their charms to the inspiration of genius, to be happily married, and as great a favorite as she is professionally. Although young and artless, she is a woman of great promise, and very ideal a *Marguerite*, so sweetly dignified, *Soliel* and so stately and womanly an *Elsa* have not been seen since the triumphs of the great Christine Nilsson.

Lillian Nordica.

Mme. Lillian Nordica was born in Maine. At an early age she removed with her parents to Boston, where she began her musical education at the Boston Conservatory of Music, continuing studies with many celebrated teachers. In Boston she resolved to visit Europe, and in company with her mother she went abroad. In 1878 she went to Europe with Gilmore's Band to sing in concerts, and on arriving in London, discovered that the most of the concerts were given in the open air, she entered her engagement and determined to become a soprano of the open air field.

She accordingly went to Italy and placed herself in the hands of San Giovanni, then a famous teacher in Milan. After a successful open air career, she sang in the open air in Paris, and in the gay capital of France made her appearance at the Grand Opera as *Marguerite* in "Faust." This was June 21, 1880. A few days later she sang the part of *Opheila* in Ambroise Thomas' *Holmes*, with the great Maurel in the title rôle. Her success in this country is too well known to need any further comment.

Sigrid Arnoldson.

Mme. Sigrid Arnoldson was born in Sweden. It is only seven years ago, in 1887, since Sigrid Arnoldson, a pupil of Padilla-Ariot, appeared before the public in the rôle of Rosalie in "Le Roi de Seviglia." In precisely the same character she again appeared Thursday evening March 15th, at the Boston Auditorium. It is said that on that occasion she electrified the London operagoers.

Mme. Arnoldson is now trying to be a good soprano and an accomplished woman in other directions. She is, moreover, a close observer, something of an amateur painter, and a student. It is said she proposes to offer a prize for the best composition of an American opera. The subject, as well as the composer, must be native here and to the manner born,

Jean De Reszke.

Of Jean de Reszke there remains little to be said that is not already in the information of anybody interested in music even in the way of the casual listener at the opera or the student and professional musician. Any person interested enough to know his name must know in addition his art and high reputation.

The celebrated Polish tenor excels in romantic parts, and probably has no equal in such roles as *Faust* and *Homel*. At no time seems he a versatile artist, but in the rendering of Wagnerian rôle is deserving of the highest praise.

Fernando De Lucia.

Sig. de Lucia is a native of Naples, where he was born in 1863. He entered the conservatory of "San Pietro a Majella," where he devoted himself entirely to instrumental music, which had for him, as was the case with Mme. Melba, an especial attraction. After two years of military service he left the conservatory, and in 1885 he began what was his abilities as a vocalist were discovered.

Sig. de Lucia began his operatic career at the San Carlo, in Naples, at the age of twenty, in the rôle of *Faust*. His voice is what is known among Italians as a "temperantura." In acting he is impersonal and possessed of the most natural instinct. De Lucia is considered by many as the best singer and actor on the Italian stage. He has proven to American audiences that his dramatic intensity and impassioned singing are magnetic.

Edouard De Reszke.

The celebrated basso, Edouard de Reszke is as popular in the various American cities in which he appeared as he is in Europe. He is as great an artist, whether as singer or actor, as his brother in one of his roles, and no greater praise could be awarded.

His rendering of *Mephistopheles* in "Faust" is admirable and according to Gounod's own conception. The world has seen few "bassi" possessing such a magnificent voice and splendid stage appearance.

Jean Lassalle.

For nearly a quarter of a century Jean Lassalle has risen in his particular sphere to the admiration of all. He is a native of Paris, originally French. In early years he was an art student, and his youthful tendencies are reflected in a hundred different ways the artistic details of his numerous creation. A singer of the highest rank, he is also an actor of the first ability. His art is not only that of the composer and delineate, it is shown to all his work. Lassalle's repertory is varied and extensive, and during his stay here he will be seen in several of the greatest characters with which his name is linked.

By most critics it is considered that in the part of *Nezuka* he reaches the plenitude of his powers both as a singer and as an actor, though in his own estimate he regards *Irns Saks* as his best role. Be that as it may, there is one thing certain: he is regarded as one of the foremost artists of the world.

Mario Ancona.

Mario Ancona is one of the most promising artists of the day. Ancona's first appearance was on the opening night of the new season in 1887 in *Ernani*, *Monsieur*, and the two De Reszke as *Faust* and *Mephistopheles*—the ideal cast. Ancona was born in Leghorn twenty-nine years ago, and made his debut in 1860 at Trieste in "Río del Sabore." That is only seven years ago. Since then he has been in the principal opera houses of Italy and at Covent Garden, London. He has a repertory of twenty operas. Ancona and Mascagni, the composer, are warm friends. He was the first to sing the rôle of *Alfo* in *Amico Fritz*, and he has done much to bring him for the part. His *Tosca* in "L'Amico Fritz," as well as his *Robina* in "L'Amico Fritz," have helped to give him that reputation with the London and New York audiences so well merited.

Pol Plancion.

He has a grand stage presence and a magnificent voice. He made his debut as *St. Bris* in "Les Huguenots" in Lyons. For nearly ten years he has been at the Grand Opera House in Paris, and in that city he has rendered many important and important parts in the operas of Gounod, Saint-Saëns and Massenet. *Mephistopheles* in "Faust" is one of his favorite parts. His voice is a basso cantante. Mr. Plancion is a pupil of the famous teacher, Sbriglira, of Paris.

MUSICAL KUNKEL'S REVIEW

April, 1894.

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APRIL, 1894.

KUNKEL CONCERT.

Charles Kunkel's second concert was given on the 6th ult. at the Delmar Avenue Baptist Church, Delmar and Pendleton Avenues. It was a pronounced success and thoroughly enjoyed by a large audience.

The following splendid programme will be rendered in the last concert, which will be given at the same place Tuesday evening, April the 3rd.

I. Beethoven: Ludwig van—Sonata Pathétique, op. 13, a. Grave, Allegro di molto e con brio; b, Adagio cantabile; c, Allegro.

II. Miquel-Kieselhorst.—Flux Solo—Andante et Rondo Capriccioso.

III. Etude, M. L.—Polonoise in C sharp minor, Morsche de Concert; Corradi, Louis—At Eve, Nocturne in D flat major; Kroeger, E. R.—Op. 17, c, Eiterenreigen (Dance of the Elves), Etude de Concert in B minor; Liszt-Verdi—Ernest Paraphrase; Concert Intermission the third act of Panabile Carlo; Finale of the third act of Ernani; Gottschalk, L. M.—Op. 11, c, Le Manceillier, Serenade; Kunkel, Jacob—Grand Paraphrase de Concert on Johann Strauss' Wall. "On the Beautiful Blue Danube."

IV. Beechner, Ferdinand—Solo—éole—Nocturne; Kieselhorst, J. A.—b, Serenade, Sur deux thèmes Francais.

V. Prudent, Emile, Op. 35—4, Les Bals Chasse; Rive-King, Julius, Home Sweet Home, Concert Paraphrase; Thalberg, S.—Op. 42, c, Don Juan, Grand Fantasy, treating the Serenade and Menuet.

CHORAL-SYMPHONY SOCIETY.

The Choral-Symphony Society gave its fifth concert the 6th ult. A large audience attended and enjoyed the splendid work of the soloists and chorus. Mrs. Blauvelt has been heard with favor and, and Mrs. Bollman's singing is always finished and captivating. Mr. Porteous was well received.

The next concert of the Choral-Symphony Society will be given on the evening of Thursday, April 5, and its feature will be a reading of Shakespeare's "Midsummer Night's Dream," with orchestra, soloists and chorus. The chorus rendered by the ladies' chorus of the society.

The new way of reading the play has been done very many times in the larger cities of the country by Mr. Geo. Riddle, the young elecianist who made his first appearance in the Glee Club at Harvard some years ago. The Choral-Symphony Society has decided to give this novel entertainment to St. Louis.

The services of Mr. George Riddle have been secured, and the Choral Society and orchestra will furnish the incidental music and choruses.

E. R. KROEGER'S RECITAL.

E. R. Kroeger gave his fourth monthly recital at the Chapel of the Church of the Methodist on the 13th ult. The recital was well attended and a choice programme offered. The next recital will be given Monday Evening, April 9th, and will present a programme of special interest.

SUNDAY ORCHESTRAL CONCERTS.

Beginning with the first Sunday in April, Mr. L. Schoen and fifty prominent musicians will give a series of Popular Orchestral Matinée Concerts at Grand Opera Hall, Expansion Building. Among the guarantors are Mayor Wallbridge, E. C. Shumans, Adolphus Busch, Dr. Sam Charles, Sage, Rice-Six, and many others.

L. Godowsky, the Polish pianist and pupil of Rubinstein, will be heard at the first concert.

The enterprise is one that appeals to all lovers of music and should receive hearty support. The organization is co-operative in its scheme of work, the musicians participating in the programmes not being paid a their remuneration depending upon the receipts. Popular prices will prevail; general admission 25 cents, boxes and part of parquette 50 cents, children 10 cents.

MUSIC IN GERMANY.

Moritz Moszkowski says the outlook for music in Germany is sad, because of the over-production in every branch of musical composition. Berlin is the only city in Germany that has the best. People who attend to carry notes, that is, they may see whether the pianist uses Eulow's or Klindworth's edition of Beethoven; people who attend because they are in society and must be seen there; the third class, people who attend to make money, buy tickets, but know little of music. All seem imbued with the spirit of emul and of expectancy. As for the present German opera writers, Moszkowski divides them into two classes: The one is made up of symphonists who are not able to make themselves suitable to the several roles, and then occupy themselves in augmenting, diminishing and otherwise contrapuntally handling them in a more or less deplorable manner. This class of composer is generally of his own lineage. Some are good, others bad and dis firm and unable in the belief in the two composers—the other one is Wagner. The second class make up their operas of a patch work of hunting songs, drinking songs and such stock in trade.

The arts are one at center, but not in circumference; and when one art strives after outside effects peculiar to another, it is not in its highest sphere; when one art strives after outside effects, it is not in its highest sphere; and what is her special mission; and that is, to express what never could be formulated into words or caught upon the canvas, and to lead the soul into that mystic realm where the more definite and more material art is. The art of the performance of music, whether in the refined performance of the concert hall, or the simple lay of the street minstrel; whether in the brilliant rendition of a Chopin concerto, or the soothing hum of a mother's lullaby.

"I am a singer," says Mrs. Blauvelt, "and I sing; 'you tell me of what I have never seen or known.' "Music," says J. G. Holland, "is a strange bird singing the songs of another shore." Mr. Scherzer, the director, says, "The (T. M.) 'we transcend our ordinary thought and feeling and are carried into another world. When the spell ends and we come back to this present world, we do not cease to believe in that into which we have been lifted. While there, lapped in its harmonies and in its abstractions, we feel that rest that we do not, and how surely it must at last be eternally realized."

Louis Hammerstein, organist and musical director of the Lafayette Park Presbyterian Church, gave a magnificent Eastern song concert, in which he was assisted by a quartet and chorus of his church's singing people. The quartet was composed of Mrs. Louis Hammerstein, soprano; Mrs. W. A. Bonsack, alto; Mr. B. Dierkes, tenor; and Mr. A. D. Weld, baritone.

CITY NOTES.

Miss Agnes Gray, the popular violinist, will give several recitals at St. Charles, Webster and Kirkwood, on March 30th, April 3rd and May 20th, respectively. She will be assisted by Miss McDearmon, Miss Alice, the elocutionist, Miss McClaggan, pianist, and Mr. Grottkau, organist.

Miss Cora Fish, assisted by some of her pupils and Miss Ethel Hudson, contralto, gave a piano recital at the residence of Mrs. A. G. Fish, 2715 Lucas Avenue, on the 10th ult. A very interesting program was rendered, which reflected much credit upon Miss Fish.

E. R. Kroeger has removed from 3356 Chestnut Street to Webster, Mo. He has located handsome music rooms in this city at the N. E. Cor. of Grand Avenue and Olive Street. Mr. Kroeger's change of residence was necessitated by throat trouble; the pure country air will no doubt afford him relief.

Miss Mae A. Sherry is taking commendable interest in the study of the zither. She is musical director of the Webster Musical Amateur Society, and has been a pupil of some of our leading teachers. She has a large class of pupils.

Among the many teachers of zither in the West, some has accomplished as much good as August Meyer, 1220 Grand, 12th Street; not alone in teaching, but also in perfecting the instrument itself, and enlarging its repertoire.

R. Robert Klute gave a musical at his music rooms on the 15th ult.; his programme was well varied and interesting. The piano solo, "Near My God, To Thee," by Rive-King, was admirably played by the young audience; he is a pupil of Miss Strong.

Robert B. Platt, assisted by Mrs. R. Atkinson, gave a very creditable piano recital at Miss Strong's studio on the 8th ult. Although but young in years, Mr. Platt's playing, which was from memory, was very artistic and received with enthusiasm by the audience; he is a pupil of Miss Strong. Mrs. Atkinson's pleasing voice won a hearty reception.

The Homeopathic Medical College of Missouri held its thirty-fifth annual commencement exercises at the Pickwick Theatre on the 22nd ult. A choice programme was given, and the soloists were: Mr. Charles Kunkel contributed several piano solos; they aroused the greatest enthusiasm, encores being demanded for each. Miss Agnes Gray played a very fine violin solo in a way that made her a prime favorite and won many encores.

Mr. Endinger, organist of Salem German Methodist Church, presented a special Easter service, part of which was the "Christian Prayer," a cantata by Spohr. It was rendered by twelve highly trained voices, assisted by Philip Enzinger, soloist, in a manner most creditable to the director, Mr. George Endinger.

Julia Williamson, B.E., and some of her advanced pupils in elocution and Delsarte physical culture, will give the cinquaine soirée, at Pickwick Theatre, Tuesday Evening, April 17th at 8 p.m. sharp. The programme will be entirely new, presenting recitation, recitation, Delsarte, dances, vocal and instrumental music. Miss Williamson will deliver "The Set of Turquoise," by Thomas B. Aldrich. Tickets may be procured in the theatre.

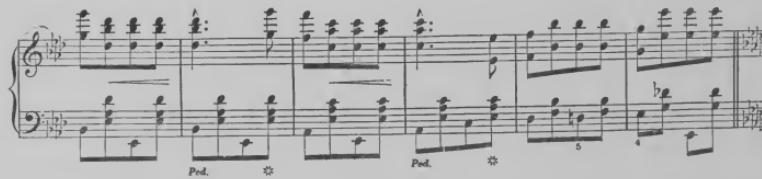
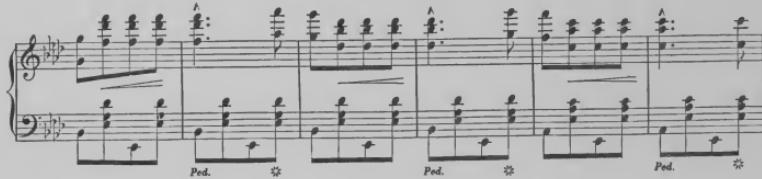
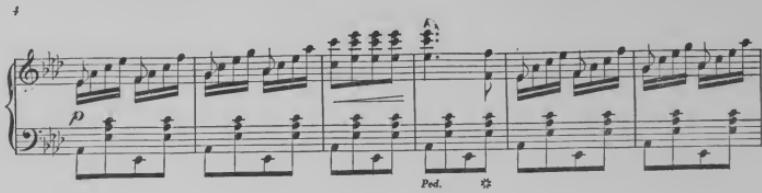
The Western Musical Amateur Society, of which Miss I. Wirthbier is president and Miss Mae A. Sherry, vice-president, gave a musical at the Pickwick on the 15th and 16th ultimo, 724 N.取暖 Avenue. Among the interesting numbers were: "Mazepa" piano duet, Strelatzki, admirably played by Misses Wirthbier and Hersey; "Mazepa," Paderewski, by Mr. Wirthbier, a young man of eight years, a selected piano duet by Misses Sherry and Master Gisèle Rott; and the popular song, "Merrily I Roam," by Miss Onita Bauer.

SPARKS.

Galop de Concert.

J. W. Boone.

Vivo. $\text{d} = 76$.





6







8

9

10

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.



Ped.



1523 - 9

Ped.

Ped.

VALSE LENTE.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Eduard Schott, Op. 17, N° 2.

Poco moto. $\text{♩} = 132.$
espressivo.

Pedal.

poco rit. a tempo.

accel. poco rit. poco a poco in tempo.

cres.

Pedal.

Pedal.

Pedal.

Pedal.

Pedal.

Pedal.

molto rit. *a tempo.* 3

mf *l.h.* *accel.*

Tempo I.

dim. *rit.* 190

pedal. *accel.* *poco rit.*

cres.

a tempo.

cres.

pedal. *poco rit.* *a tempo.*

l.h. 190

rit. *lento.*

expressivo.

1192-2 *pedal.*

POLO.

GALOP DE CONCERT.

by Leon Dinkgreve.

Secondo.

Transcribed as Duet by Carl Sidus

Con Bravura $\text{d} = 100$.

POLO.

GALOP DE CONCERT.

by Leon Dinkgreve.

Primo.

Transcribed as Duet by Carl Sidus

Con Bravura $\text{d} = 100.$

Con Bravura $\text{d} = 100.$

Leon Dinkgreve.
Primo.

Transcribed as Duet by Carl Sidus

f Ped. \ast *f* Ped. \ast Ped. \ast *f* Ped. \ast *f* Ped. \ast Ped. \ast

f Ped. \ast *f* Ped. \ast *f* Ped. \ast *f* Ped. \ast *f* Ped. \ast

f Ped. \ast *f* Ped. \ast *f* Ped. \ast *f* Ped. \ast *f* Ped. \ast

cres. Ped. \ast Ped. \ast Ped. \ast Ped. \ast

1002 - 10

Secondo.

Secondo.

Ped. * Ped. * Ped. * Ped. *

cres. *mf*

Ped. * Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. *

cres. *p*

Ped. * Ped. * Ped. * Ped. *

10002-10

Primo.

5

1002 - 10

Trio.

Secondo.

Sheet music for a cello part, page 6, featuring ten staves of music. The music is in 2/4 time, with various dynamics and performance instructions like "Ped." and "Ped. *". The cello part includes fingerings and bowing markings. The music is divided into sections labeled "Trio." and "Secondo.".

1. **Trio.**

2. **Secondo.**

3. **Secondo.**

4. **Secondo.**

5. **Secondo.**

6. **Secondo.**

7. **Secondo.**

8. **Secondo.**

9. **Secondo.**

10. **Secondo.**

Primo.

7

Trio.

Primo.

8...

1002-10

Secondo.

8

1002 - 10

Primo.

9

8-----

B-----

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

1002 - 10

Ped.

Secondo.

The image shows a page of a musical score for piano, consisting of ten staves of music. The music is in common time and includes various dynamics such as *mf*, *ff*, and *ss*. Articulations like *p*, *f*, and *acc.* are present. Performance instructions include *Ped.* and *animato*. The music is divided into measures by vertical bar lines, and each measure contains multiple notes and rests. The piano keys are indicated by vertical lines with numbers 1 through 5 under them, corresponding to the notes on the staves. The overall style is complex and dynamic, typical of a virtuosic piano piece.

Primo,

11

animato.

The image shows a page of sheet music for piano, page 8. The music is in 2/4 time and consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The right hand part features a continuous melodic line with various fingerings indicated above the notes (e.g., 1, 2, 3, 4, 5). The left hand part provides harmonic support with sustained notes and chords. Pedaling instructions are placed below the staves, with 'Ped.' followed by a small circle with a star symbol appearing three times. The music is set against a background of a light blue and white checkered pattern.

sempre cresce accel.

1002 - 10

Ped.

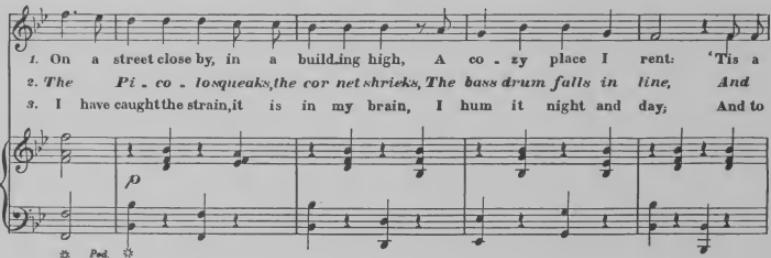
THAT LITTLE GERMAN BAND.

J. W. Boone.

Allegretto $\text{d} = 92$.



4. And high or low wher- eer I go, 'Tis whistled in my ear; I have



4. tried my best I can - not rest, My head is feel - ing queer I



1. snug re - treat, it is furn - ish'd neat, And I should be con - tent; But

2. then the flute with a root toot toot! They've got the tune down fine. The

3. put it mild it does set me wild When - e'er that tune they play 'Tis



Ped.

4. real - ly think I'll take to drink, Twill drive me to my tomb; My



1. near at. hand, a Ger - man band Has late - ly hir'd a room, And

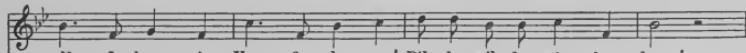
2. trom - bone's blare, the rat - tling snare, The cym - bals then re - sume, And

3. all I know they pound and blow It floats up to my room, That



*

4. dead march will be Um - fa - la - rum! Pil - lee.wil - lee.win - kum - boom!



1. all I hear is Um - fa - la - rum! Pil - lee.wil - lee.win - kum - boom!

2. all join in on " " " " " " " " " " " "

3. e - ver - last - ing " " " " " " " " " " " "



1524 x 2

Chorus.

Wow. . . wow. . . wow! *Ra . . . ta . . . ta . . . zoom!*

Um . . . fa . . . rum um . . . fa . . . rum! *Pil. lee. wil. lee. win. kum. boom!*

HAPPY BIRDLINGS.

3

Notes marked with an arrow  must be struck from the wrist.

Moderato. ♩ - 126.

RONDOS.

Carl Sidus Op. 217.

The image shows a page of sheet music for piano, page 1206. The music is arranged in four staves, each with a different key signature and time signature. The notation is highly detailed, featuring many sixteenth-note patterns, grace notes, and slurs. Various dynamics are indicated, such as *p* (piano), *f* (forte), and *ff* (fortissimo). Fingerings are marked with numbers above the notes. Performance instructions like "Ped." (pedal) and "Scherzando" are included. The page number "1206" is at the bottom right.

4 TRIO, *Giocoso.*

Sheet music for piano, featuring six staves of musical notation. The music includes sections labeled "Ped." and "*".

The first section consists of six staves of music, each with a treble clef and a bass clef. Fingerings are indicated above the notes, and pedal markings ("Ped." and "*") are placed below the staves. The music is divided into measures by vertical bar lines.

The second section begins with a treble clef and a bass clef, followed by a section labeled "Scherzando." with a tempo marking "8". This section also includes fingerings and pedal markings.

The third section begins with a treble clef and a bass clef, followed by a section labeled "8". This section also includes fingerings and pedal markings.

The fourth section begins with a treble clef and a bass clef, followed by a section labeled "8". This section also includes fingerings and pedal markings.

The fifth section begins with a treble clef and a bass clef, followed by a section labeled "8". This section also includes fingerings and pedal markings.

The sixth section begins with a treble clef and a bass clef, followed by a section labeled "8". This section also includes fingerings and pedal markings.

STUDY XXIII.

Theme and Variations.
Choral in Four Part Harmony. (Old Hundred.)

THEME.

Slow

Guillaume Franc, 1520-1570.

STUDY XXIV.

Here the part for the right hand offers two distinct features, the melody and the accompaniment. The melody is to sound perfectly legato.

Example:

while the accompaniment is to be played staccato.

Example:-

A page from a musical score for orchestra, showing measures 11 and 12. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, and Trombone. The music consists of six measures of sixteenth-note patterns.

To do full justice to both the melody and accompaniment, that is to preserve their individuality, the pedal cannot be used until the fourth sixteenth of the second and fourth quarters of the measure is reached. The artistic employment of the pedal connects the melody perfectly legato, while the accompaniment remains staccato, as if played by instruments.

Example.

Violins.

VARIATION I.

Slow.

STUDY XXV.

The figure for the right hand in this variation is the same as in the preceding, with this difference: the melody is above the accompaniment, being played entirely with the fifth finger. Hence, the same pedaling is given.

Notice that in Variation I. the pedal could have been employed as follows, if the accompaniment were not to be played staccato:

But in this variation only the pedaling noted can be employed on account of the passing note in the bass foreign to the harmony. The bass figure here is a kind of obligato to the melody: it must be rendered staccato in imitation of the violoncello played pizzicato.

VARIATION II.

Slow.

Slow.

Pedal.

Pedal.

Pedal.

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